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MAGAZINE

STANDARD PIANO

PIANO MAN and other Great Hits of Today and Yesterday

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February 1980 — **vol. 4 no. 2**

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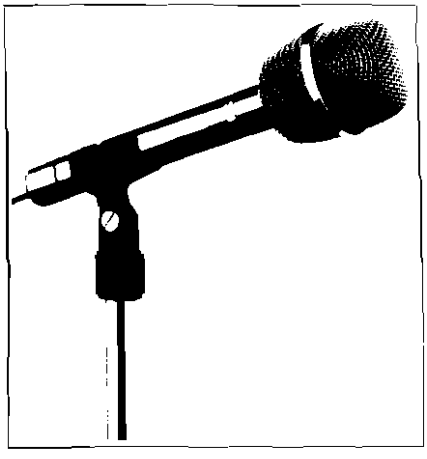

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by Joe Knowlton

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MaiLBOX

Dear Sheet Music Magazine,

I hope your subscribers don't take one look at the cover of the November 1979 issue and go out and buy themselves a grand piano and a dozen houseplants to sit on it. (I once took the whole veneer off the lid of a grand piano that way). My piano technician tells me that in this age a fine antique grand like that one on your cover deserves the treatment that you would give an antique in a museum. Or, maybe the piano sounds terrible anyway and is beyond repair. Maybe that guitar on the floor is the real instrument — as Carole King's picture hints. If so, the piano does make an attractive (if expensive) plant stand.

P.S. Don't step on the guitar!

B. Schenck
Prof. of Music and Drama
Colorado Mountain College
Glenwood Springs, Colorado

Dear Mr. Shanaphy:

Let me add my voice to the rest of the organ players for your decision to publish a magazine just for us.

Never having played any kind of a musical instrument, I didn't realize that a person who is studying organ playing as a career should have at least five years of piano playing before being accepted as an organ pupil, which has made it a little more difficult for me to learn to read music, play two different manuals and pedals.

My organ teacher has used the Sheet Music Magazine piano edition as exercises for me to read music and to get familiar with the keyboards.

I hope the Organ Edition is accepted by the subscribers and is a success.

Richard S. Allison
Washington, D.C.

Dear Editor,

I'm a recent subscriber to your magazine and would like to compliment you on your magazine. For the past several years I have been looking into French Canadian music and Canada's rich history of folk music. Sheet Music Magazine enables me to broaden my repetoire with familiar and new songs alike. I particularly appreciate it when French lyrics are also included rather than ignored.

Perhaps I could suggest that a future issue of your magazine could be on Canada's contribution to the music scene. Such popular Canadian songs as "Alouette", "Snowbird" and "Put Your Hand In The Hand" are also well known in the United States. Until that time, I would like to hear from anyone interested in Canadian music, questions, comments, etc.

Sincerely,
Donna Turner
London, Ontario

Dear Sheet Music Magazine Staff,

Just wanted to tell you that I have enjoyed being a subscriber since the start of your publication. I think you do a remarkable job of selection and I have enjoyed all except the one Vol. II, No. 9 December 1978, but the articles were good.

I have a suggestion: I, personally, would enjoy a feature on Hawaii — including the Hawaiian Wedding Song, Blue Hawaii, etc. So, if sometime in the future you might consider this idea, I bet I'm not the only reader-user that would appreciate it.

Keep up the good work. I enjoy the selections arriving by mail, and I haven't had to drive to a music store to buy a book for one or two selections I want when the other songs are repeated in other books I already have.

Sincerely,
Jo Ann Emert
Crescent, Iowa

Thank you. In fact, several other subscribers have written us about a "Hawaii Issue", and to all of you we dedicate our up-coming June/July issue, which will feature songs like "Pearly Shells" and "Tiny Bubbles", among others.

Sheet Music Organ Division:

YOU MUST HAVE READ MY MIND!!!!! An Organ Edition is a dream come true! Now I won't have to work around guitar and piano music! A great and overdue idea!

Now I must make a choice between "Easy" and "Standard"?????

If I choose "Easy" (which I probably need) I take the chance of getting music in the "Easy-Play" system with the note letters printed in the note. It's not too long ago that I weaned myself from that and wouldn't consider going back. Then, again, if I choose the "Standard" I may be in over my head.

The only answer to this, that I can see (if it is possible), is to receive one of each issue the first time and from that make a reasonably intelligent decision. Just let me know what the extra cost would be and I will forward it immediately.

Anyway, thanks for giving the organ buffs their equal rights!

Burton R. Smith
Arlington, Washington

We've received so many letters from our organists changing over their subscriptions, with similar questions, that we thought we'd take this opportunity to talk about the new Organ Edition. As you've noticed already, the first few Organ Edition issues are combined *Standard and Easy, so you can compare the different arrangements and decide which level suits your present ability. Also, the Organ edition will* not *have the Guitar Workshop column.* All *editions will have chord names over the music, as before. The Easy Organ arrangements (and Easy Piano, for that matter) will continue to be 'easier' arrangements, but* not *the letters printed inside the notes. The "Easy" Organ edition will also include several Chord Organ Arrangements, as well. So, for all you organists wrestling with the Standard-or-Easy dilemma, we hope the combined issues will help you make up your minds. As a last word, we are delighted with the response to the organ editions so far, especially since it has always been our goal to give you what* you *want in Sheet Music Magazine.*

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4 April/May **5** June/July
6 August/September **7** October
8 November **9** December

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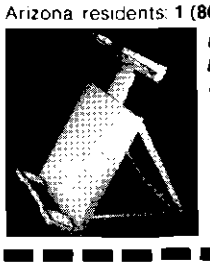

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2. BASIC THEORY: *Basic Chord Spelling*

How chords are created from scale tones. The Roman Numeral system. A look at major and minor triads, as well as diminished and augmented triads. How you can start using your chord knowledge to play pop songs.

3. BASIC/INTERMEDIATE THEORY: *Circle of 5ths, Part 1*

What the circle of 5ths is and how it works. Examples in classical and popular music, and how great composers of each type of music have used it. This seminar a must for those looking for a better understanding of harmony, especially for playing by ear, improvising, composing, or faking tunes.

4. INTERMEDIATE THEORY: *7th Chords and Beyond*

The basic chord of 'pop' music, the 7th Chord is examined in detail, in all its forms and inversions. How you can put it to work to make standard sheet music arrangements sound more professional. Special 'pop' voicings, and using 7th Chords to create runs and fills. Beyond the 7th Chord, to 9th, 11th, and 13th Chords.

5. INTERMEDIATE THEORY: *Transposition*

Transposing songs to a new key is no big mystery, once you know how. Beginning a program of self-taught transposition. Play songs in any key by applying certain numeric fundamentals.

6. ADVANCED THEORY: *Circle of 5ths, Part II*

Using the circle of 5ths for composing, chord substitution, modulating from one key to another, creating intros, endings and fills.

7. INTERMEDIATE/ADVANCED: *Faking a Tune* (Standards, Show Tunes, Contemporary, and Latin)

How to go about improvising your own style or interpretation of a given song. Working with melody line and chord symbols, such as a lead sheet, to create your own keyboard arrangements or accompaniment.

8. GENERAL MUSICIANSHIP: *Sightreading and Ear Training Workshop At The Keyboard*

How to guide yourself through a program of sightreading study whereby you can improve your sightreading ability far beyond what you ever expected. Draw upon your knowledge of intervals and chords to recognize harmonic and rhythmic patterns at a glance.

9. ORGAN: *Early Grades*

Grappling with the growing pains of becoming an organist. Pedals, registrations, exercises, special tricks and techniques to speed one's progress.

10. ORGAN: *Intermediate/Advanced Grades*

In-depth discussions of the special problems and techniques of organ playing. A look at the repertoire, as well as arrangements, for future performance.

11. POLYCHORDS & CHORD SUBSTITUTION:

Creating the "now" sounds through the polychord technique. Make older songs have a fresh new sound by utilizing harmonic nuances through polychords. Also add more interest and professional sound to your playing by using different chords than those written on the sheet music.

12. TEACHING

An overview of teaching techniques for piano, especially for young students. Looking at your student from a new point of view. How to keep the "blahs" from setting in. Some fresh ideas for you to consider.

13. BASIC GUITAR: *Left- and Right-Hand Drills*

Learning to use *all* the fingers of both hands to facilitate picking and strum patterns (right hand), and scale patterns (left hand). Warm-up exercises stressing economy of motion necessary for speed and accuracy. An introduction to TABLATURE notation.

14. BASIC GUITAR: *The Basic Chords*

A review of the basic repertoire of "open chords" with emphasis on proper fingering and hand position. A discussion of triads and seventh chords, and how to figure out chords on your own.

15. BASIC GUITAR: *Accompaniment Strums*

Folk-style patterns in 3/4 and 4/4 time, using full chords and arpeggios.

16. INTERMEDIATE GUITAR: *Movable Chords*

Learning to form "bar" chords, with the most frequently-used positions and combinations. Learn how a knowledge of bar chords aids in transposition.

17. INTERMEDIATE GUITAR: *Embellishments: Bass Runs, Left-Hand Techniques*

Become fluent in bass runs to tie chords together and create counterpoint to melody. Use the techniques of Hammering-On, Pulling-Off, and "Bending" strings to add spice to your accompaniment patterns.

18. INTERMEDIATE GUITAR: *Chord Substitution*

Of vital importance in creating your own accompaniment, creating more interesting arrangements from printed music or from memory. An understanding of the Roman Numeral system is helpful. This seminar will pull together music theory, basic and movable chord forms and enable you to become a creative guitar player and accompanist.

YIP HARBURG AND EUBIE BLAKE

by Frederick G. Vogel

Broadway will be singing the standard songs again this season when a new retrospective musical, tentatively entitled *Yipper,* pays homage to one of the country's most expert lyricists. The name of this craftsman is, of course, E.Y. Harburg, better known as "Yip" – for which he's thankful because "I never really cared for Edgar as a first name."

And craftsman he is. Equally at home fitting syllables to ballads like "April In Paris" or to bouncy items like "It's Only a Paper Moon," the native New Yorker is also responsible for probably the most powerful lyric ever set to an American song. Written with his Upper West Side neighbor Jay Gorney, this one is called "Brother, Can You Spare a Dime?", still so closely associated with the Great Depression that the title alone stirs recollections of apple-sellers on street corners.

His new show, to be produced by Lee Guber, will include about 30 of Harburg's songs written over the past five hectic decades, many of them from his two biggest Broadway successes, *Bloomer Girl* and *Finian's Rainbow.* From each the listener should gain unique insight into the past, since lyrics, in Harburg's words, "above all else mirror the attitudes and mores of the age in which they're written," and Harburg was a master chronicler of his era.

Lyrics still report on society, he added, but not all that well. In the first place, he regards many current lyrics as "little more than dull complaints"; in the second, they're almost totally devoid of humor, which Harburg defined as the "highest form of civilization."

"So much of what I hear today are kindergarten lyrics that moan and groan while the singers beat their breasts in an age of self-pity and cynicism. Everyone's against them and, if anything, things are going to get even worse. And their troubles are always caused by somebody else."

Earlier songwriters, he continued, eschewed the gloomy in favor of cheering people up.

"We wanted them to smile their way through their troubles, and give them confidence that they'd come out of everything with their heads up. And they did, didn't they?"

He's particularly happy that many of those pre-1946 songs have themselves withstood the storms of change. "People sing the current songs," he said. "Time sings the standards."

In Harburg's heyday, the greatest fear of songwriters was that they'd write something their peers wouldn't approve of, he recalled.

"I watched Harold Arlen throw out song after song – good ones, too – because he thought the Gershwins or Jerry Kern wouldn't like them. Sure, we all slipped now and then, but it wasn't from not striving to stay clear of the cliche and the trite."

To Harburg, songwriting is still the "most joyous and self-fulfilling of all the arts," but one has to have grit and determination to stick with it, for the frustration can be overpowering. To prove his point he cited an incident from his days with MGM when he was pulling together no fewer than 10 scripts for *The Wizard of Oz* while writing the lyrics for its tunes. In the middle of the chaos, word got around that the moguls had decided to drop one of the Harburg-Arlen songs, a pretty little thing called "Over the Rainbow."

"The director, Victor Fleming, didn't want it. Neither did Mervyn LeRoy, the producer. They both felt it would slow the pace of the picture. But I caused such a fuss they finally gave in – probably to keep me quiet."

continued on page 54

TRAVIS PICKING

by Joe Knowlton

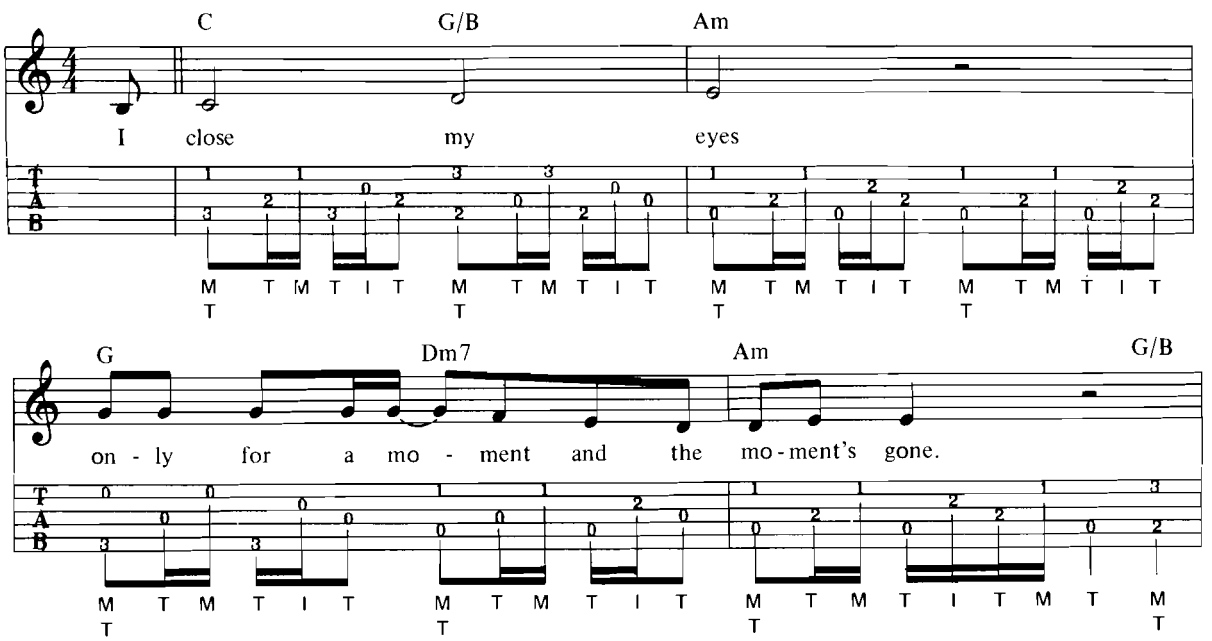
It's always nice to be able to translate a guitar technique to a practical application of it right away, and one of the songs in this issue, "Dust In The Wind", is a perfect example of the subject of this workshop. "Travis Picking", named after Merle Travis, who supposedly originated the style, is quite versatile, and can be played either fast or slowly. In the original recording by the group "Kansas", a Travis-picked guitar provides virtually the entire musical background for the song, played fairly slowly. Peter, Paul and Mary's version of "Don't Think Twice, It's All Right" is an example of rapid Travis-style.

The basic pattern, rhythmically, is this:

Usually, only three fingers of the right hand are used: the Thumb, Index and Middle Fingers. We'll abbreviate them as T, I, and M. The Thumb will play the three bass strings, the Index finger will play the third string, and the Middle finger will play the second string. Here is the basic pattern again, with the fingers of the right hand added:

You will see both the Thumb and Middle finger playing the first beat, which is just what happens. The Thumb plucks down on a bass string while the Middle finger plucks up on the second string, in a "pinching" motion. Then, for the second beat, the thumb moves to the next bass string. In general, the Thumb will alternate between two bass strings, as we'll see in the next example. For this exercise, just play a C-Major Chord, and play as slowly as you have to for a smooth, continuous rhythm. The first beat of each measure, the "pinch" with Thumb and Middle finger, should be stressed.

Having mastered that, let's look at the first four measures of the song itself, with the Travis-style accompaniment more or less the way it's played on the record.



If you can play this smoothly, go ahead and play through the song using the pattern. A variation of this pattern suggests itself in the last figure of the preceding example, while playing the A-Minor chord. Look again at this figure in Example 4, in which the second half of the figure is all sixteenth notes. Playing this occasionally does add variety, and makes the over-all pattern less choppy. It is difficult to follow the four sixteenth notes with the Thumb and Middle finger "pinch", so just play that beat with the Thumb. This variation on the basic Travis-Style can be called "Double-Thumbing", since you are alternating the Thumb with one of the two fingers. One danger to double-thumbing for too long is that you may lose the rhythm, but a little here and there can't hurt.

There you have Travis-Picking. It may take a while to get it smoothly, but it's worth spending the time to get it right, because you'll probably use this technique quite often.

The musical examples in this article are available on cassette from **Sheet Music Magazine's** *Tape Service.*

IMPROVE YOUR FINGER DEXTERITY ... IN HALF THE TIME

by Ed Shanaphy

There's no doubt about it, if you want to achieve good finger technique at the keyboard, you must devote a certain amount of time to doing five-finger exercises.

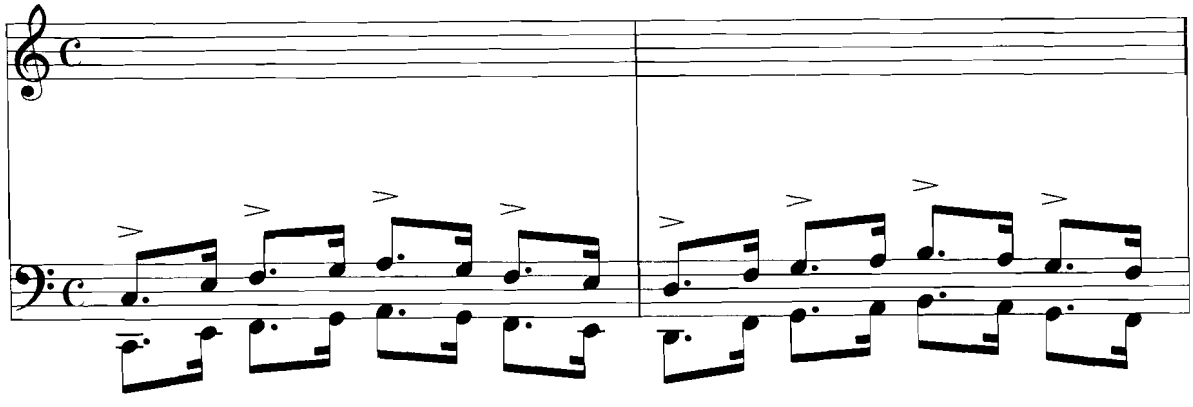
Certainly one of the most popular, and most successful series of studies in this area is Hanon's *The Virtuoso Pianist.* In creating these exercises, Hanon was working to give each finger total independence. And the Hanon exercises can very well accomplish that, as well as increasing finger speed. In fact it is still one of the best methods in becoming a true virtuoso pianist, as its name implies. However, we have recently discovered a new approach to Hanon, teaching the old dog some new tricks, which improves finger dexterity in half the amount of time usually spent, and creates greater finger technique and independence in the process.

We call this method the Hanon-Szabo Method since it was brought to our attention by pianist Eugene Szabo. The method applies different rhythm patterns to each Hanon exercise, thereby shifting accents within each to benefit each finger individually.

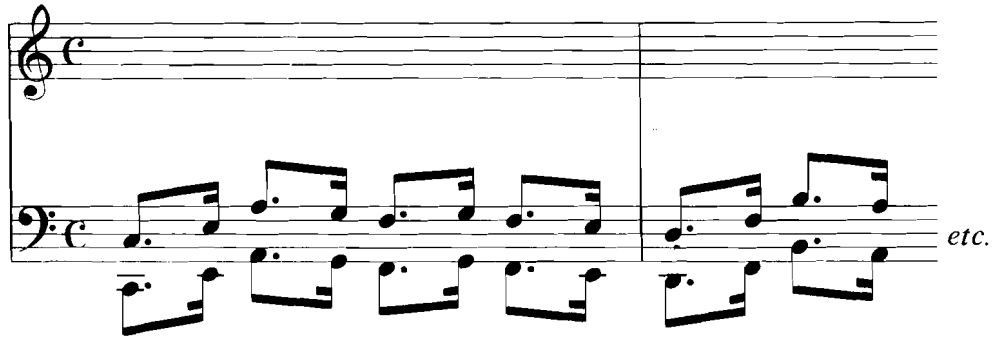
If you can work your way through the first twenty exercises, or Part I of Hanon's *Virtuoso Pianist,* doing two each week, say, at tempos that are comfortable for you (blazing speed is not a necessity), you will be another pianist in 10 weeks. If you are a slow learner, and cannot learn two new ones, or even one new one each week, keep reviewing the old ones every day, in all the patterns described here, and your technique and speed will still improve drastically.

PATTERN A: (Dotted 8th and 16th)

Applying this to Hanon study #1:



And Hanon #2 would be played thusly:



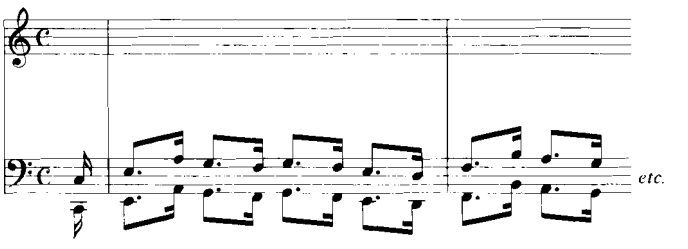
The musical examples in this article are available on cassette from **Sheet Music Magazine's** *Tape Service.*

PATTERN B: (16th note pickup to dotted 8th)

(This pattern completely reverses the accents of pattern A, to strengthen the alternate fingers, the 2nd and 4th.)

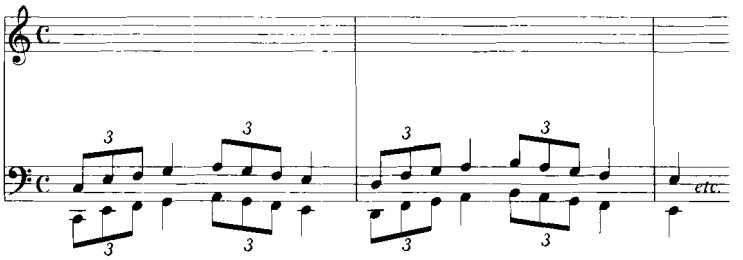
Hanon # 1:

Hanon #2:

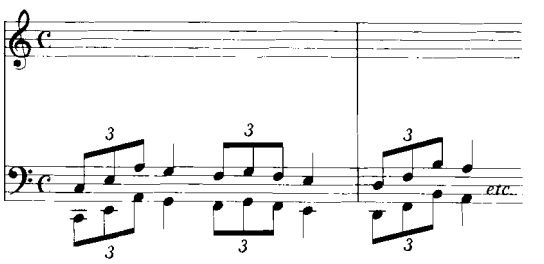


PATTERN C: (Triplet and quarter note)

Hanon #1:

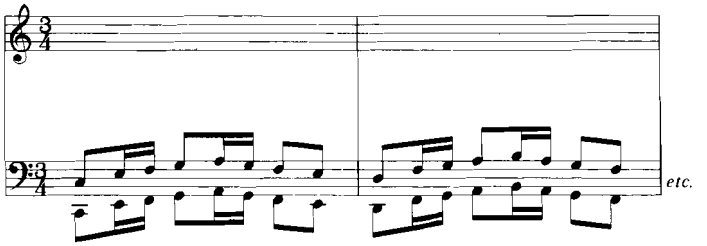


Hanon # 2:

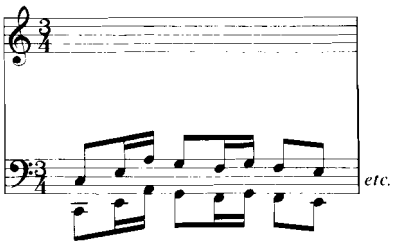


PATTERN D: (8ths and 16ths combination)

Hanon #1:



Hanon # 2:



PATTERN E: (Straight staccato)

(*Note well:* this should be a *finger* staccato, no wrist or arm.)

The final pattern, PATTERN F, is to play it as Hanon wrote it, but using a very light touch (think of a feather.) Only use the fingers, and play it up to your maximum speed, whatever it is. Stay within your limits. However, we promise that if you utilize this method of technical practice regularly, your limits will expand greatly.

Note: *The Virtuoso Pianist* (Complete) by Hanon, is published by G. Schirmer, Inc., New York, and is available through your favorite music dealer. Mail orders will be accepted by:

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A Home Recording Pri

audio-technica
AT M10
Omnidirectional
Instrument Microphone

audio-technica
Model AT 813
Unidirectional (Cardioid)
Electret Condenser
Microphone

BEYER
Dynamic M 500
Unidirectional
Ribbon Microphone

BEYER
M 160
Double Ribbon
Hyper Cardioid
Vocal Microphone

Thanks to modern recording technology, making high-quality tape recordings at home is a very viable alternative to the high cost of renting a professional recording studio at $100 an hour or so. In fact, recent developments in audio electronics have made available to the "amateur" recording enthusiast almost all the features of a modern recording studio at considerably less cost than that of "professional" equipment. Such features still aren't "cheap" by any stretch of the imagination, but they are within reach.

However, with this series of articles, it is our intention to explore the possibilities of the recording equipment you probably own already, while unraveling the mysteries of the various elements involved in making acceptable recordings.

This first article will deal with microphones, since there seem to be so many different kinds to choose from, and since the microphone is the first link in the chain of the recording process.

There are basically three types of microphones: 1) Dynamic, 2) Condenser, and 3) Ribbon. These qualifications refer to the mechanism by which the different 'mics' transform sound into electrical energy. We won't deal with those mechanisms here, but we will discuss the characteristics that apply to them.

A "Dynamic" microphone will usually be the least expensive of the 3 types. It will also be the most rugged physically, and most able to withstand loud noises without distorting. On the other hand, a typical dynamic microphone does not have as wide a *frequency* response as the other types, nor does it have good *transient* response. What does that mean? Lack of frequency response means the mic can not accurately reproduce all the sounds introduced into it – it "loses" low notes and high notes. Secondly, poor transient response means the mic has a slow "reaction time", and will not be able to follow a sharp, crisp sound, such as a snare drum. Finally, dynamic mics are susceptible to "Proximity Effect," which is the exaggeration of the low frequencies of a sound source that is very close (6 inches or so) to the microphone. In other words, the closer you hold a dynamic mic to your mouth, the "boomier" your voice will sound.

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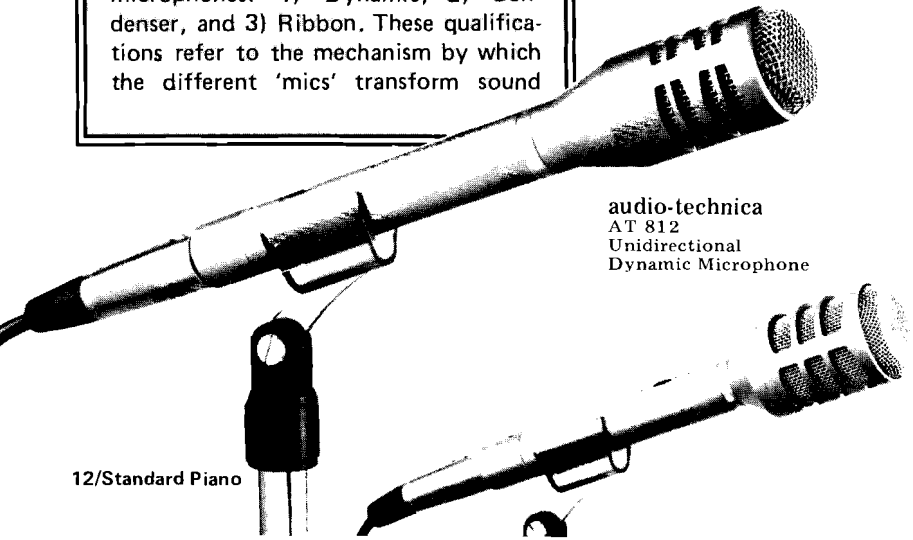
Electret Condenser Microphone

audio-technica
AT 812
Unidirectional
Dynamic Microphone



mer pt.1 microphones

by Joe Knowlton

A condenser microphone does not suffer from the proximity effect to the extent that a dynamic microphone does. Furthermore, condensers offer better frequency and transient response, although sometimes they tend to exaggerate the higher frequencies. For this reason, condenser mics can be used when a "bright" sound is desired. However, *all* condenser microphones require some kind of electrical power supply. An "Elecret Condenser" microphone will incorporate a small battery, which of course will run down over a period of time. Most electret condenser mics have on-off switches to save the battery when not in use. Disadvantages of condensers, beyond having to replace batteries, are their relative fragility, and their inability to handle strong sounds. If you drop a condenser mic, you might as well leave it on the floor.

Finally, ribbon microphones exhibit characteristics of both dynamic and condenser microphones, while having a few all their own. Ribbon microphones are considered to have very good frequency response and transient response. They are fragile, like condensers, but they can withstand very high sound levels, like dynamics. Also, like dynamic microphones, ribbon mics display the proximity effect.

audio-technica
AT M21
Dynamic
Unidirectional
Instrument Microphone

BEYER
Dynamic M400
Unidirectional
Dynamic Cardioid
Microphone

A subjective note is that a ribbon mic produces a 'warm' sound, compared to the 'bright' sound of a condenser mic, and the almost 'muddy' sound of the typical dynamic mic. Each mic has applications for which it is better suited than the others, by reason of the characteristics we have mentioned. For example, a dynamic microphone would be the logical choice for miking a bass drum, or a loud singer in a rock band who likes to throw the mic against the wall for emphasis. A condenser microphone is very effective on acoustic instruments, such as guitar or violin. Ribbon microphones are my favorite mics for vocalists, although they also sound good with guitar and piano.

continued on page 52

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Model AT M11SM
Fixed—Charge Condenser
Unidirectional
Instrument Microphone

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Model AT M10SM
Fixed—Charge Condenser
Omnidirectional
Instrument Microphone

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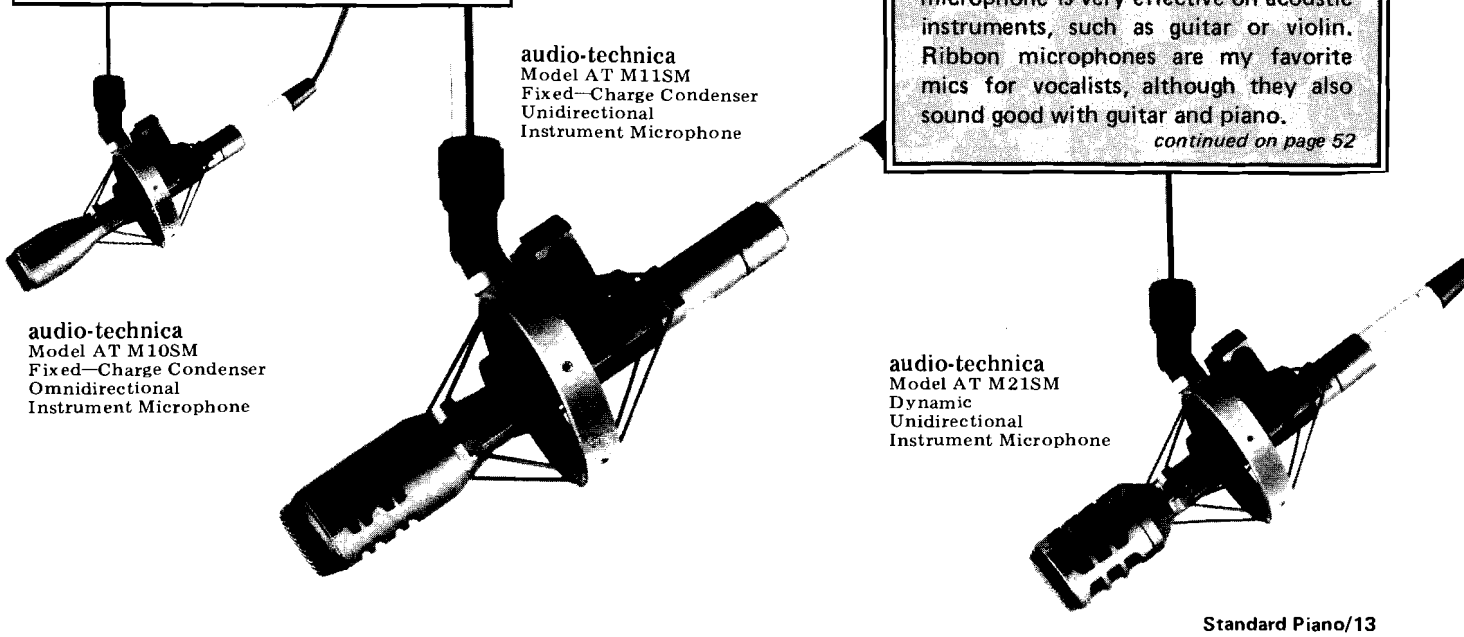
Model AT M21SM
Dynamic
Unidirectional
Instrument Microphone



PIANO MAN

Words and Music by
BILLY JOEL

Moderately
mf
1st time, directly to verse
Last time, Fine
slower
C
Em (B Bass)
Am
C (G Bass)
1. It's nine o - clock on a Sat - ur - day, The
(2. Now) John at the bar is a friend of mine, He
(3. Now) Paul is a real - es - tate nov - el - ist, Who
(4. It's a) pret - ty good crowd for a Sat - ur - day, And the
mp

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F
C
(E Bass)
D7
G
C
reg - u - lar crowd shuf - fles in There's an old man
gets me my drinks for free, And he's quick with a
nev - er had time for a wife And he's talk - in' with
man - ag - er gives me a smile 'Cause he knows that it's
Em
(B Bass)
Am
C
(G Bass)
F
G11
sit - ting next to me Mak - in' love to his ton - ic and
joke or to light up your smoke But there's some - place that he'd rath - er
Dav - y who's still in the Nav - y And prob - ab - ly will be for
me they've been com - in' to see To for - get a - bout life for a
C
F
(C Bass)
Cmaj7
G11
C
gin.
be.
life.
while.
He says, "Son, can you
He says, "Bill, I be -
And the wait - ress is
And the pia - no
mf

Em (B Bass)
Am
C (G Bass)
F
C (E Bass)
play me a mem - o - ry?
lieve this is kill - ing me,"
prac - tic - ing pol - i - tics,
sounds like a car - ni - val
I'm not real - ly sure how it
As a smile ran a - way from his
As the bus - 'ness - men slow - ly get
And the mic - ro - phone smells like a
D7
G
C
Em (B Bass)
Am
goes,
face
stoned
beer
But it's sad and it's sweet and I knew it com -
"Well, I'm sure that I could be a mov - ie
Yes, they're shar - ing a drink they call lone - li -
And they sit at the bar and put bread in my
C (G Bass)
F
G11
C
plete When I wore a young - er man's clothes."
star If I could get out of this place."
ness But it's bet - ter than drink - in' a - lone.
jar And say "Man, what are you do - in' here?"

Am
Am
(G Bass)
D7
(F♯ Bass)
F
Am
Da da da de de da da da
Da da da de de da da da
Instrumental
Da da da de de da da da
mp
Am
(G Bass)
D7
(F♯ Bass)
D7
G
G
(F Bass)
de de da da da
de de da da da
de de da da da
C
(E Bass)
G7
(D Bass)
C
Em
(B Bass)
Am
Sing us a song, you're the pia - no man
f

C
(G Bass)
F
C
(E Bass)
D7
Sing us a song to - night.
G
C
Em
(B Bass)
Am
Well, we're all in the mood for a mel - o - dy,
C
(G Bass)
F
G11
C
And you've got us feel - in' al - right.
F
(C Bass)
Cmaj7
1.2.3.
G11
4.
G11
D. C. al Fine
2. Now
3. Now
4. It's a

Cry Me A River

by
ARTHUR HAMILTON

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Cm6 Cm7 Fm7 Gm Bb7+ Ebmaj9 Dm7 G7
sor-ry For be-in' so un - true, Well, you can
Gm7 Gdim C7+ F9 Fm7 Bb7 Fm7
cry me a riv-er, cry me a riv-er, I cried a riv-er o-ver
Eb6 Cm6 D7-9 Gm Gm6 Cm6 D7sus D7
you. You drove me, near-ly drove me out of my head, While
Gm Gm6 Cm6 D7 Gm Gm6
you nev-er shed a tear, Re-mem-ber? I re-mem-ber

Cm6 D7sus D7 G G6 Dm7 G7
all that you said;_ Told me love was too ple-be-ian, Told me you were thru with me, an'
Ab
Cm Cm6 Cm7 Fm7 Gm B♭7+
Now_____ you say you love me,_____ Well, just to prove you
E♭maj7 Dm7 G7 Gm7 Gdim C7+ F9
do,_____ Come on, an' cry_____ me a riv-er, cry_____ me a riv-er,_____
Fm7 B♭7 Fm7 1. E♭6 A♭m6 G7 2. E♭6
I cried a riv-er o-ver you._____ you.
ten.

Hey There

by
RICHARD ADLER
JERRY ROSS

Slowly and expressively
Piano
mp
p
Refrain
Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 Bb7
Hey There, you with the stars in your eyes, Love nev- er made a
mp
C7 Fm7 Bb7 Eb G Em7
fool of you, You used to be too wise! Hey There,
Am7 D7 G Em7 Am7 D7 G7 G7-5
you on that high- fly- ing cloud, Tho' she won't throw a crumb to you, You
C7 Fm Db7 Bb7 Eb Cm7
think some-day she'll come to you; Bet - ter for - get her,
p

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Fm7 Bb7 Eb Cm7 Fm7 Bb7 C7
Her with her nose in the air, She has you danc - ing on a string,
Fm7 Bb7 Bb+ Bbm7 Eb9 Bbm7 Eb9 Ab
Break it and she won't care! Won't you take this ad-vice I
Adim Eb Gm Bbm6 C7-9 C7-9 Fm7
hand you like a broth - er? Or are you not see-ing things too
p cresc. poco a poco
Abm Eb Gm Bb7 Bbm6 C7-9 Fm7
clear, Are you too much in love to hear, Is it all go-ing in one
Bb7 1 D E F9 Fmaj7 Bb7-9 2 D Eb D Eb
ear and out the oth - er? oth- er?
mf p rall pp

Fm7 Bb7 Eb Cm7 Fm7 Bb7 C7
Her with her nose in the air, She has you danc - ing on a string,
Fm7 Bb7 Bb+ Bbm7 Eb9 Bbm7 Eb9 Ab
Break it and she won't care! Won't you take this ad-vice I
Adim Eb Gm Bbm6 C7-9 C7-9 Fm7
hand you like a broth - er? Or are you not see-ing things too
p cresc. poco a poco
Abm Eb Gm Bb7 Bbm6 C7-9 Fm7
clear, Are you too much in love to hear, Is it all go-ing in one
Bb7 D E F9 Fmaj7 Bb7-9 D Eb D Eb
1 2
ear and out the oth - er? oth- er?
mf p rall. pp

Ships

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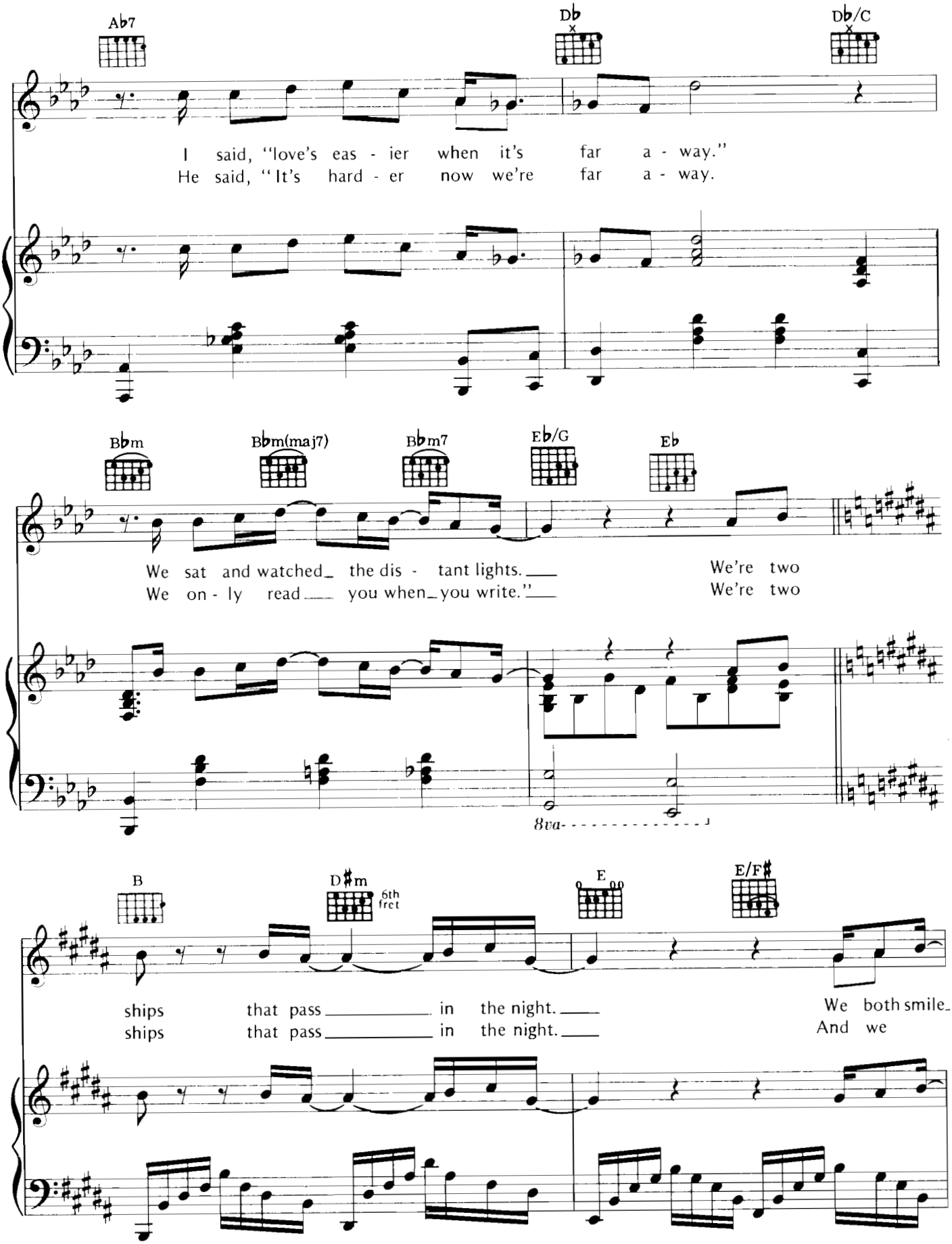
Fm
Ab/Eb
4th fret
Dbmaj7
Eb
played a-round in the sand. Win - ter
er that rides far be - hind. And it
Ab
Dbmaj7
Eb
C7/E
cold cut the air, hang-ing still ev - 'ry-where; dressed in gray
seems you and I are like strang - ers a wide ways a - part
Fm
Ab/Eb
4th fret
Dbmaj7
Eb
did he say, "hold my hand"?
as we drift on through time.


Ab7
Db
Db/C
I said, "love's eas - ier when it's far a - way."
He said, "It's hard - er now we're far a - way.
Bbm
Bbm(maj7)
Bbm7
Eb/G
Eb
We sat and watched the dis - tant lights.
We on - ly read you when you write."
We're two
We're two
8va
B
D#m
6th fret
E
E/F#
ships that pass in the night.
ships that pass in the night.
We both smile
And we

B
D♯m
E
E/F♯
and we say, "It's al - right." We're still
smile when we say, "It's al - right." We're still
B
D♯m7
Emaj7
F♯
here; it's just that we're out of sight, like those
here; it's just that we're out of sight, like those
G♯m
F♯
1.
Emaj7
F♯
E♭/A♭
A♭
3
ships that pass in the night.
ships that pass in the
3
8va
8va
8va
8va

Eb/Db
Fm/Db
Eb/Ab
6th fret
Ab
6th fret
Ab/Db
8th fret
Db
8th fret
2.
Emaj7
D♯m7
There's a night.
8va
C♯m7
D♯m7
Em7
A
F
Am7
We're just ships that pass in the night.
Bb
Bb/C
Dm7
Am7
3
And we smile when we say, "It's al -
night.
3

Bb
Bb/C
F
Am7
right." We're still here; it's just that we're out of sight,
8va
Bb
Bb/C
C♯dim
Dm7
C
like those ships that pass in the night.
Bb
C
F
Am7
Repeat & Fade
3
We're just two ships that pass in the
3

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STRANGER IN PARADISE

by
ROBERT WRIGHT
GEORGE FORREST

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Bbm7 C9 F6 Db7 Db9 Db7 Bbm7 Db7
An an-gel like you. I saw your face And I as-
poco accel.
mf
Bbm7 Gb6 Ebm6 F7 Bbm
cend - ed Out of the com-mon-place In-to the rare!
A9 F#m C# A7 Em7 A7 Dmaj9 D6
Some-where in space I hang sus - pend - ed Un-til I
f rall
Gm7 C9 Fmaj7 D9
know There's a chance that you care; Won't you an-swer the

Gm7 C9 Fmaj7 F6 B♭maj7 Gm7
fer- vent prayer Of a strang- er in par- a- dise? Don't send me in dark des- pair
mp a tempo
B♭m7 C9 F6 Am Dm7 A7 Dm7 G7
From all that I hun- ger for, But o- pen your an- gel's arms
mf
C9 Am F D7 D9 B♭maj7 Gm7
To the strang- er in par- a- dise And tell him her that he she need be
rall
mp
B♭m7 C9 F6 E♭9 D♭6 F6
A strang- er no more.
a tempo
poco rit

Carolina in My Mind

Words and Music by
JAMES TAYLOR

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F
Gm7
3 fr.
C7
F
Gm
3 fr.
C7
gone to Car - o - li - na in my mind.
F
Eb
Bb
C
Kar - in she's a sil - ver sun, you'd best walk her a - way and watch it shine.
Dark and si - lent late last night, I think I might have heard the high-way call.
Dm
Bb
C
Gm7
3 fr.
C7
Watch her watch the morn-ing come. A
Geese in flight and dogs that bite. And
Bb
F
Dm7
G7
Bb
C7
sil - ver tear ap - pear - ing now I'm cry - ing ain't I? I'm
signs that might be o - mens say I'm go - ing, go - ing, I'm

F
Gm7 3 fr.
C7
To Coda
F
gone to Car - o - li - na in my mind. There
Eb
Bb
C
ain't no doubt no one's mind that love's the fin - est thing a - round.
Dm
Bb
C7
Whis - per some - thing soft and kind. And
Bb
F
Dm7
G7
Bb
C7
hey, babe, the sky's on fire, I'm dy - ing, ain't I? I'm
F
Gm7 3 fr.
C7
F
D. S. al Coda
gone to Car - o - li - na in my mind.

Coda
F
Bb
F
Now with a ho - ly host of oth - ers stand - ing 'round
Dm7
Am
Gm7
3 fr.
— me no, —
Still I'm on — the dark side of — the moon. —
C7
Eb
Bb
F
— And it seems like it goes on like this for - ev - er,
Eb
Gm7
3 fr.
Gm7/C
you must for - give — me. — If it's up in,
F
Bb
Gm7
3 fr.
C7
In my mind I'm gone to Car - o - li - na.

Bb
C7
Gm7 3 fr.
C7
Can't you see the sun - shine? And can't you just feel the moon - shine? And
F
Dm
Bb
Dm
G7
C7
ain't it just like a friend of mine to hit me from be-hind? And I'm
1.
F
Gm7 3 fr.
C7
F
C7
gone to Car - o - li - na in my mind.
2.
F
Bb
F
Gm7 3 fr.
C7
gone to Car - o - li - na in my mind.
F
Gm7 3 fr.
Gbmaj7
F

MARIANNE

Words and Music by
TERRY GILKYSON
FRANK MILLER
RICHARD DEHR

Moderately
mp
F
C7
Verse
1. Mar- i - anne, oh, Mar - i - anne, oh, won't you mar-ry me? We can have a
2. When she walks a - long the shore, peo -ple pause to greet. White birds fly a-
3. When we mar - ry we will have a time you nev - er saw. I will be so
mp
F
B♭
bam-boo hut and bran-dy in the tea. Leave your fat old ma-ma home; she nev-er will say
round her; lit-tle fish come to her feet. In her heart is love but I'm the on-ly mor -tal
hap- py I will kiss my moth-er-in -law. (Phooey!) Chil-dren by the doz-en in and out the bam-boo
C7
F
F♯dim
C7
F
(Spoken)
(tacet)
yes. If ma - ma don't know now, she can guess. My, my, yes.
man who's al - lowed to kiss my Mar - - i - anne. Don't rush me.
hut, One for ev - 'ry palm tree and cok - y - nut. Hur-ry up now.

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Chorus
F
C7
All day, all night, Mar - i - anne,
mp
C7
F
Down by the sea - side sift - in' sand. E- ven lit - tle
C7
chil - dren love Mar - i - anne, Down by the sea - side
F
C7
F
1. 2.
3.
sift - in' sand.
sift - in' sand.

Dust In The Wind

Words and Music by
KERRY LIVGREN

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C
G/B
Am
G
Dm7
All my dreams pass be-fore_ my eyes, a cu-ri-
All we do crum-bles to___ the ground though we re-
slips a - way. All your mon - ey won't an - oth-er
Am
To Coda
D/F♯
G
Am
Am/G
os - i - ty.__ Dust in the wind.
fuse to see._ Dust in the wind.
min-ute buy._
1.
D/F♯
G
Am
G/B
2.
D/F♯
G
All they are_ is dust in__ the wind.
All we are_ is dust in__ the
Am
G/A
3 fr.
F/A
wind.
Oh

Am
G/A
3 fr.
F/A
C
D.S. 𝄋 al Coda
Coda
G/B
D/F♯
G
Dust_ in the
Am
Am/G
D/F♯
G
All we are_ is dust in__ the
wind.

Am
Am/G
D/F♯
G
wind.
Dust in the
All we are_ is dust in__ the wind.
Am
Am/G
D/F♯
G
wind.
Ev - 'ry - thing_ is dust in the
Ev - 'ry - thing_ is dust in__ the wind.
Am
wind.
Repeat and fade
Am
Repeat and fade

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Lida Rose

Words and Music by
MEREDITH WILLSON

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Ab
Eb
D
Eb
Ab
+5
thou - sand kiss - es shy.
Ding, dong, ding! I can
Ooh
mf
Eb
C7+
F7
hear the chap-el bell chime.
Ding, dong, ding! At the
Ooh
Bb7
Ab
Bb7
C7
Fm7
Bb7
Eb
least sug - ges - tion
I'll pop the ques - tion.
Li - da Rose, I'm
Ooh

Ab
Eb
D
Eb
Ab
+5
thou - sand kiss - es shy. Ding, dong, ding! I can
Ooh
3
mf
Eb
C7+
F7
hear the chap-el bell chime. Ding, dong, ding! At the
Ooh
Bb7
Ab
Bb7
C7
Fm7
Bb7
Eb
least sug - ges - tion I'll pop the ques - tion. Li - da Rose, I'm
Ooh

Edim
Bb7
home a - gain, Rose, with - out a sweet-heart to my name.
Ooh
D
Ab
Eb
D
Eb
Gm7-5
Li - da Rose, now ev - 'ry - one knows that I am hop - ing you're the same.
Ooh
mf
C7+
C7
Ab
Abm6
Eb
So here is my love song, Not fan - cy or
Ooh

C7
Fm7
Bb7
Ab
Bb7
Eb
fine,
Li - da Rose, Oh won't you be mine!
Ooh
Li - da Rose, Oh
mf
mf
Ab
Eb
Ab
Eb
Li - da Rose
Li - da Rose, Oh Li - da Rose,
Eb
Ab
Eb
mine!
Repeat ad lib. and fade
Li - da Rose, Oh Li - da Rose,
Li - da Rose, Oh Li - da Rose.
mf
dim.

Hong Kong Blues

By HOAGY CARMICHAEL

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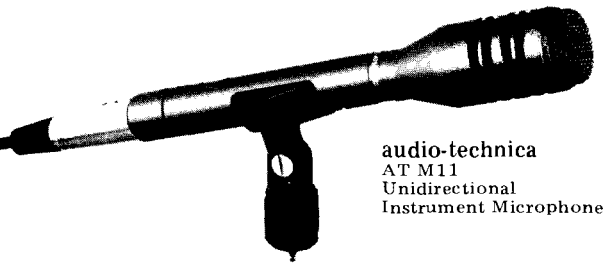
Eb Bb7 Eb Cmi. Fmi. Cmi. Ab7 G7 Bb7
raise the price of a tick-et to the land of the free. Well, he
Eb Ab Bb7 Eb Bb7 Eb Bb7 Adim. Bb7
say his home's in Fris-co where they ship the rice But it's real-ly in Tenn - es-
P
Eb G7 Cmi G7
see. That's why he say
Cmi Bb Cmi. Ab7 G+ Cmi
Chorus
(Shout)
I need some-one to love me Need some-bod-y to car - ry me
f

F7 B♭7 E♭ F7 A♭ E♭ G7
home to San Fran - cis - co And bur - y my bod - y there
I
Cmi. B♭ Cmi. Cmi. Fmi. Cmi.
need some - one to lend me a fif - ty dol - la' bill And then, I'll leave
F7 B♭7 E♭ F7 A♭ E♭ A♭ E♭
Hong Kong far be - hind me For hap - pi - ness once a - gain.
A♭ E♭ Fmi.7 E♭dim. E♭ E♭9
Won't some-one be - lieve I've a yen to see that bay a - gain.
A♭ E♭ E♭dim. E♭ A♭7 G7
But when I try to leave Old lo - co man won't let me fly a - way.
I

Cmi.
B♭
Ab7
(Shout)
G+
Cmi
need some - one to love me, Need some - bod - y to car - ry me
F7
B♭7
E♭
F7
A♭
E♭
G7
home to San Fran - cis - co And bur - y my bod - y there That's the
Cmi.
Coda
Ab7
G+
sto - ry of a ver - y un - for - tun - ate Mem - phis man Who got 'rrest - ed down in old Hong
Cmi.
Kong. He got twen - ty years pri - vi - lege tak - en a - way from him When he
Cmi.
G7
Cmi.
kicked old Bud - dah's gong.
rit.
ff

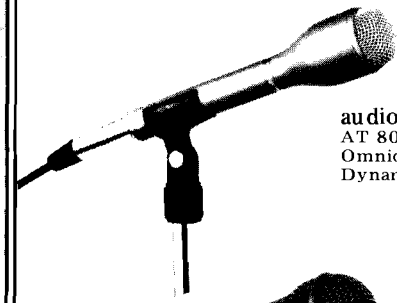
continued from page 13



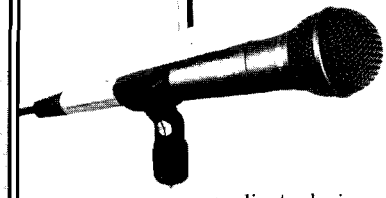
audio-technica
AT M11
Unidirectional
Instrument Microphone

BEYER
M 818
Dynamic Cardioid
Microphone

There is one other qualification applied to microphones that dictates choosing one over the other, and that qualification is *directionality*. An "Omni-directional" microphone (theoretically) picks up sounds equally well from all directions. A "Uni-directional" mic, on the other hand, picks up sound from only one direction. An omni-directional mic would be used to record a choir or orchestra, for example, while a uni-directional one would be used in an environment with undesirable background noise, such as a noisy restaurant, or city apartment. Most stage performers use uni-directional mics, not only to avoid picking up the sounds of people talking and coughing, but also to avoid picking up the amplified sound of their own singing. "Feedback" occurs when a microphone picks up its own amplified signal, and amplifies that signal over and over until a high-pitched "squeal" is heard. In a home recording situation, feedback will occur whenever a microphone is placed too close to a speaker. To cure feedback, move the speaker or the mic, or both.

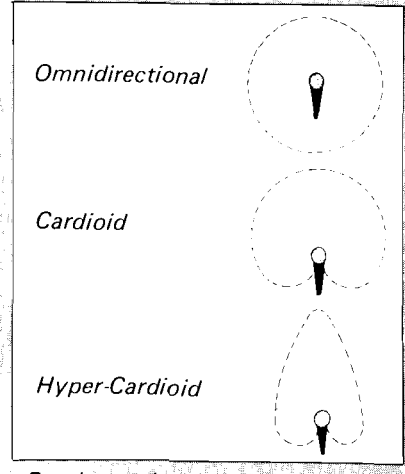


audio-technica
AT 802
Omnidirectional
Dynamic Microphone



audio-technica
AT M41
Unidirectional
Vocal Microphone

Sometimes, uni-directional mics will be further defined as "cardioid", or "hypercardioid." These terms refer to the heart-shaped pattern of sound reception that these mics display. A hypercardioid mic is simply more uni-directional than a cardioid one. These drawings will show the different patterns:



One last point about these different-patterned mics is that the more directional, or uni-directional, a mic's pickup pattern is, the more susceptible that mic will be to "handling noise", the noise your hand makes just holding the mic. A microphone stand is most helpful in eliminating this problem.

audio-technica
Model AT 816
Unidirectional
Moving Coil
Dynamic Microphone

audio-technica
ATM 31
Unidirectional
Vocal Microphone

Finally, microphones are classed according to their *Output Impedances.* The concept of impedance can get bogged down in equations and theory, so let's just discuss how the output impedance of a microphone will affect us.

Most low-cost microphones have a high output impedance, because most low-cost amplifiers have high input impedances; or, maybe it's the other way around. The desirability of a low impedance microphone is that it can use a cable of virtually unlimited length to connect to an amplifier. A high impedance mic is limited to cable lengths of about 20 feet; any longer cables degrade signal strength and quality. Furthermore, a high impedance cable can act like a radio antenna if there are sources of electrical interference nearby. Again, for home recording applications, either impedance type is acceptable, provided it matches the input impedance requirement of your tape recorder. The unit of impedance measurement is the OHM, and impedances of 50 to 600 ohms are considered Low. High impedances are generally those of 10,000 ohms and higher. We will talk about matching up the microphone with the recorder in a later article.

For now, it is enough to appreciate the nature of the microphone itself, since impedance can be changed with special cables or adapters. The right microphone for the right application makes a big difference.

audio-technica
AT M91
Unidirectional
Vocal Microphone

For more information, you may write to these addresses:

AKG Acoustics
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Fairlawn, OH 44313

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Electro-Voice
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New York, NY 10018

Shure Brothers, Inc.
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Evanston, IL 60204

Sony Industries
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New York, NY 10019

TEAC Corporation of America
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Montebello, CA 90640

Turner Microphones
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Unicord, Inc.
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Westbury, NY 11590

audio-technica
Model AT 814
Unidirectional (Cardioid)
Dynamic Microphone

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continued from page 8

The critics and public proved Harburg right. The song won the Academy Award for 1939, and the 40-year-old film still ranks as one of the most popular of all Hollywood musicals.

• • •

Meanwhile, as *Eubie!* enters its second year on Broadway, composer Eubie Blake ignores his forthcoming 97th birthday (in February) by remaining as active as a man one-third his age.

"I never thought it would run this long," he said in a recent interview before taking off to celebrate the show's London opening. "In fact, I didn't think it would ever get out of Philadelphia."

But it did – after 11 months – and took the Big Apple by storm.

"I think I know why," added the man who published his first song in 1899, and regards Berlin and Gershwin as the only two musical geniuses America has produced.

"It's that ragtime beat, or jazz, as they came to call it later on. Your fingers start thumping and your feet start tapping. You've caught the syncopation contagion and you know you're gonna have a good time."

He's sorry, though, that the show doesn't feature his "Love Will Find a Way," written for *Shuffle Along,* which also contained his biggest hit, "I'm Just Wild About Harry."

"It's a duet, you see, that was sung by the two black leads. Back in 1921, it caused quite a stir. Blacks had sung together before, but the songs were always fast – jazzy. I guess folks felt that we were unable to express our love in a sentimental ballad."

Eubie said he misses the many superstars, black and white, he knew over his 77 years in show business. But, in the sincerest of ways, he's certain there's a special place, somewhere, for departed musicians, and no one can dilute the joy he knows will be his when he joins them again.

For when he does, the last of the Saints will march in, and Eubie promises that at their very first get-together they'll play a gig that "will shake the rafters of the world" and show the people they left behind just what the Golden Age of Ragtime was all about.

Frederick Vogel is a frequent contributor on popular music to various publications.

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Songwriting Contest

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Cash Award of $500 to top 3 songs Professionally recorded 'demo' of top 3 songs Publication of your song in SHEET MUSIC MAGAZINE 100 copies of your song professionally arranged and engraved in sheet music form for your own personal distribution!

AND. . .the best prize of all!

We at Sheet Music Magazine will personally get behind each prize-winning song and promote it to *our* friends in the music business. Whether or not a song ever becomes a hit is ultimately decided by the music-buying public. However, if your song is a winner in our contest, we at SHEET MUSIC MAGAZINE will do our best to promote that song to our contacts in the music industry.

Entry Form

1. Song Title _____
   (please print clearly)
2. Name of person entering: _____
3. Address _____
4. City _____ State _____ Zip _____
5. Telephone No. _____
6. Collaborator's Names (if any): _____

7. I hereby certify that all the information contained on this entry form is true and accurate. I also certify that I have read SHEET MUSIC MAGAZINE's SONGWRITING CONTEST RULES AND REGULATIONS which are incorporated herein, and that I agree to be bound by them.

   Signature: _____ Date: _____

8. Entry fee: Please make check payable to Sheet Music Song Contest.
   Total: $5.00 per song entered.

   Send to: Sheet Music Contest
   The Courtyard
   Katonah, N.Y. 10536

Note: A SEPARATE ENTRY FORM (OR FACSIMILE) IS NEEDED FOR EACH SONG.

Record your song on a CASSETTE TAPE (No reel-to-reel or 8-track cartridges, please). With your cassette, send a clear LYRIC SHEET, as well. (This is the format required by music publishers today) You may send a lead sheet, but all we require is a cassette and lyrics. Only songs with *words* and *music* are eligible.

You may record more than one song on your cassette, but a separate entry form is required for *each song.*

ALL TYPES OF SONGS COMPETE

All songs will be judged on their own merits, whether they are Pop, Country, Folk, Jazz, etc. You may indicate, if you wish, what type of song you are entering, but there are no prizes for specific categories.

Your song is *Your Property.* You retain all rights, including copyright, to your song. All songs will be used by SHEET MUSIC MAGAZINE only in conjunction with the Sheet Music Magazine Songwriting Contest.

Please read the rules and Regulations Carefully, as well as the Instructions For Entrants.

Deadline

All entries for this year's contest must be postmarked by April 1st, 1980. Entries arriving after this date will be returned unopened.

1. Record your song on tape cassette. A fancy recording or arrangement is *not* necessary. In fact, the simpler the recording the better.

2. Print the lyrics to your song on a separate sheet of paper, and staple this Lyric Sheet to your Entry Form. Please write as neatly and legibly as possible.

3. If you are entering more than one song, please make a photocopy of the entry form for each additional song, and attach each Entry Form to the appropriate Lyric Sheet. Each entry requires a separate entry fee.

4. Be sure to include on each song your Name, Address, City/State/Zip, and Telephone Number.

5. We cannot return your entries to you, so please do not send us your only copy of your song.

6. Print your Name and Address clearly on the outside of your package.

SHEET MUSIC MAGAZINE (SMM) SONGWRITING CONTEST RULES AND REGULATIONS.

1. This contest is open to all persons with the exception of employees of Sheet Music Magazine, their relatives, as well as any employees or relatives thereof of any agency appointed by SMM.

2. Each contestant warrants and represents that the entry is not an infringement of copyright or any other rights of any third party, and that the contestant has the right to submit the entry to SMM in strict accordance with these Rules and Regulations. Each contestant by this entry, indemnify and hold SMM, its agent, independent contractors, licensees, and assigns harmless form and against any claims inconsistent with the foregoing.

3. Each contestant warrants that no element of this entry has been released for commercial sale or use in any medium, be it lyric or musical composition, prior to June 1, 1980.

4. Only one name shall appear as songwriter in Item #2 on the entry form for the purposes of prizes designation. All prizes will be paid to said songwriter. (In cases of collaboration, please select only one name for contest entrant. All composers' names and lyricists' names will appear on prize-winning sheet music and promotional material, however.)

5. The contestant must enclose an entry fee of FIVE ($5.00) dollars for each composition to be considered. Any number of songs may be entered by contestant provided that a separate entry fee is paid for each song.

6. The entrant shall grant, or shall cause the copyright owner of the entry, if different than the entrant, to grant SMM the right to reprint the entry in its entire form for publication in SMM, or in any promotional material used in conjunction with the contest or future contests; to record the entry as a newly recorded version for non-sale promotional purposes as SMM sees fit.

7. No materials received by SMM from entrants will be returned. SMM shall exercise reasonable care in the handling of materials; but, assumes no responsibility for lost or damaged material.

8. All entries must be postmarked no later than April 1, 1980.

9. Each contestant acknowledges that SMM will have the right to publicize and print his or her name and likeness, and the fact that he or she won a prize in the contest.

10. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation is not a factor in judging. All decision of the screening panels and judges shall be final and binding upon SMM and all contestants.

11. Contestants agrees, by having entered the SMM Contest, to be bound by this Rules & Regulations, as well as the Instructions for Entrants.

12. This contest shall be void where prohibited by law.

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